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GRANADA

AGUSTIN LARA

CONCERT FANTASY BY

CARLOS SALZEDO

FOR HARP

1.00
(In U.S.A.)

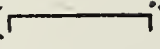

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EXPLANATION OF HARPISTIC SYMBOLS

EXPLICATION DES SIGNES HARPISTIQUES

- A dot above or under the fingering or at the end of the placing symbol () means to leave after a note, that is, not to connect.
Un point au-dessus ou au-dessous d'un doigté ou à la fin du signe pour placer () veut dire de quitter après la note, c'est à dire, de ne pas placer.



to isolate a sound from the preceding sound.
pour isoler un son du son précédent.



to play **very close to the sounding board**: "Guitaric Sounds."
pour jouer tout près de la table d'harmonie: "Sons guitariques."



to muffle.
pour étouffer.



to muffle a specified string: "Individual muffling."
pour étouffer une corde spécifiée: "Étouffé individuel."



to muffle totally.
pour étouffer totalement.

L.V.

to let vibrate.
pour laisser vibrer.

Concert Fantasy on Lara's "Granada"

FANTASÍA ESPAÑOLA

Arranged for Harp by
CARLOS SALZEDO
(January 1954)

Harp

(♩ = 66) *declamato*

ff

brillante

poco rubato

rubato

allargando

B \flat

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(♩ = 66)

mf

(primo tempo)

ff

brillante

poco rubato

4 3 2 1 3 4 1 2 3 4

1 1 1 1 2 2 1 1 2 1 2 3

2 2 2 2 2 2 2 2

4 3 3 2 3 2 2 2

(♩ = 176)

ff sempre

B \flat ————— B

B \flat ————— B \flat

Tempo di Habanera

(♩ = 58)

mf

B \flat

A \flat ————— B

(♩ = 138)

p \oplus *f* *simile*

A

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Some systems include the word "simile" in the bass staff. Chord labels are placed below the staves: G \flat , A \flat , G \flat , G \sharp , G \flat , A \flat , G \flat , and F \sharp . The piece is written in a key signature of two flats (B \flat and E \flat) and a 2/4 time signature. The notation is complex, featuring many triplets and slurs, indicating a technically demanding piece.

First system of musical notation. The right hand features a melodic line with a trill on the first measure, followed by eighth notes and a triplet. The left hand provides harmonic support with chords and single notes. A *brillante* marking is placed over the right hand's melodic line. The system concludes with a double bar line and the initials *L.V.* in the right margin.

brillante

L.V.

Ab F#

Second system of musical notation. The right hand continues with a melodic line featuring triplets and eighth notes. The left hand plays a steady accompaniment. A *simile* marking is placed under the right hand's melodic line.

simile

Ab Gb

Third system of musical notation. The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand provides a rhythmic accompaniment. A *simile* marking is placed under the right hand's melodic line.

simile

Ab G#

Fourth system of musical notation. The right hand continues with a melodic line featuring triplets and eighth notes. The left hand plays a steady accompaniment. A *simile* marking is placed under the right hand's melodic line.

simile

G#

Fifth system of musical notation. The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand provides a rhythmic accompaniment. A *simile* marking is placed under the right hand's melodic line.

simile

G#

Sixth system of musical notation. The right hand continues with a melodic line featuring triplets and eighth notes. The left hand plays a steady accompaniment. A *simile* marking is placed under the right hand's melodic line.

simile

C#

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations.

allargando poco - - - a tempo

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and articulations.

allargando a tempo

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and articulations.

allargando - - - a tempo

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and articulations.

ff sempre

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and articulations.

allargando - - - a tempo

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and articulations.

First system of musical notation. The treble staff contains a series of eighth and sixteenth notes with fingerings 1, 3, 1, 2, 3, 2, 2, 2, 1, 8, 2, 1, 3, 1, 3, 3. The bass staff contains a few notes with fingerings 4, 3, 2, 2, 1, 1, 2. Dynamic markings include *meno f* and *L.V.*. A key signature change to C# is indicated at the end of the system.

Second system of musical notation. The treble staff features triplet eighth notes with a *simile* marking. The bass staff has a few notes. A key signature change to B-flat is indicated at the end of the system.

Third system of musical notation. The treble staff has triplet eighth notes and a few other notes. The bass staff has a few notes. A *ff* dynamic marking is present. A key signature change to B-flat is indicated at the end of the system.

Fourth system of musical notation. The treble staff has a few notes. The bass staff has a few notes. A *allargando* marking is present, followed by a *a tempo* marking. A key signature change to B-flat is indicated at the end of the system.

Fifth system of musical notation. The treble staff has a few notes. The bass staff has a few notes. A *allargando* marking is present, followed by a *a tempo* marking. A *più ff* dynamic marking is present. A key signature change to B-flat is indicated at the end of the system.

Sixth system of musical notation. The treble staff has a few notes. The bass staff has a few notes. A *L.V.* marking is present. A key signature change to B-flat is indicated at the end of the system.

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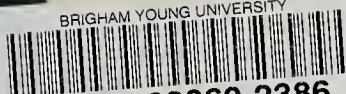
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